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DE WITT'S ACTING PLAYS.

(Number 205.)

CIRCUMSTANCES ALTER CASES.

COMIC OPERETTA,

AFTER THE FRENCH OF FRANCIS TOURTE.

WRITTEN AND THE MUSIC COMPOSED

By **ALFRED B. SEDGWICK,**

Author of "Leap Year," "My Walking Photograph," "The Twin Sisters," "Estranged," "Sold Again and got the Money," "The Queerest Courtship," "Molly Moriarty," "Manette, the Chatterer," "Revolution," "The Married Single Man," etc., etc., etc.

TO WHICH ARE ADDED,

A description of the Costumes—Synopsis of the Piece—Cast of the Characters
—Entrances and Exits—Relative Positions of the Performers on
the Stage, and the whole of the Stage Business.

New-York :

ROBERT M. DE WITT, PUBLISHER,

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* * Female characters are generally assumed by males in these plays.

No.	M.	F.	No.	M.	F.
73. African Box, burlesque, 2 scenes... 5			44. Musical Servant, sketch, 1 scene... 3		
6. Black Chap from Whitechapel, 1 s. 4			96. Midnight Intruder (The), 1 scene.. 6 1		
10. Black Chemist, sketch, 1 scene.... 3			101. Molly Moriarty, Irish, 1 scene..... 1 1		
11. Black Ey'd William, 2 scenes.... 4 1			49. Night in a Strange Hotel, 1 scene.... 2		
24. Bruised and Cured, sketch, 1 scene. 2			22. Obeying Orders, sketch, 1 scene... 2 1		
40. Big Mistake, sketch, 1 scene..... 4			27. 100th Night of Hamlet, 1 scene..... 7 1		
42. Bad Whiskey, sketch, 1 scene..... 2 1			30. One Night in a Bar Room, 1 scene 7		
43. Baby Elephant, sketch, 2 scenes... 7 1			76. One, Two, Three, sketch, 1 scene... 7		
78. Bogus Indian, sketch, 4 scenes.... 5 2			9. Policy Players, sketch, 1 scene.... 7		
79. Barney's Courtship, Irish, 1 scene. 1 1			57. Pompey's Patients, 2 scenes 6		
89. Bogus Talking Machine, Dutch 4			65. Por er's Troubles, sketch, 1 scene.. 6 1		
35. Coal Heavers' Revenge, 1 scene.. 6			66. Port Wine vs. Jealousy, 1 scene.. 2 1		
41. Cremation, sketch, 2 scenes..... 8 1			87. Pete the Peddlar, sketch, 1 scene.. 2 1		
12. Dagnerreotypes, sketch, 1 scene... 3			91. Painter's Apprentice (Th , 1 s ene 5		
50. Draft (The), sketch, 1 act, 2 scenes. 6			92. Polar Bear (The,) farce, 1 scene.... 5		
53. Damon and Pythias, 2 scenes..... 5 1			14. Recruiting Office, sketch, 2 scenes. 5		
63. Darkey's Stratagem, sketch, 1 act.. 3 1			26. Rival Tenants, sketch, 1 scene.... 4		
64. Dutchman's Ghost, sketch, 1 scene. 4 1			45. Remittance from Home, 1 scene... 6		
95. Dutch Justice, sketch, 1 scene.... 11			55. Rigging a Purchase, 1 scene..... 2		
4. Eh? What is it? sketch, 1 scene... 4 1			81. Rival Artists, sketch, 1 scene..... 3		
52. Excise Trials, sketch, 1 scene..... 10 1			7. Stupid Servant, sketch, 1 scene.... 2		
67. Editor's Troubles, farce, in 1 scene.. 6			13. Streets of New York, sketch, 1 scene 6		
98. Elopement (The), farce, 2 scenes... 4 1			15. Sam's Courtship, farce, 1 scene 2 1		
25. Fellow That Looks Like Me, 1 s... 2 1			80. Scenes on the Mississippi, 2 scenes. 6		
51. Fisherman's Luck, sketch, 1 scene. 2			84. Serenade (The), sketch, 2 scenes... 7		
88. First Night, Dutch sketch, 4 scenes 4 2			21. Scampini, pantomime, 2 scenes.... 6 3		
17. Ghost (The), sketch, 1 scene..... 2			16. Storming the Fort, sketch, 1 scene. 5		
31. Glycerine Oil, sketch, 2 scenes. ... 3			38. Siamese Twins, sketch, 2 scenes... 5		
20. Going for the Cup, interlude, 1 scene 4			46. Slippery Day, sketch, 1 scene..... 6 1		
58. Ghost in a Pawnshop, 1 scene..... 4			56. Stage Struck Couple (The), 1 scene. 2 1		
70. Guide to the Stage, sketch, 1 scene. 3			59. Sausage Makers (The), sketch, 2 s.. 5 1		
77. Getting Square on Call Boy, 1 scene 3			69. Squire for a Day, sketch, 1 scene... 5 1		
82. Good Night's Rest, sketch, 1 scene 3			72. Stranger (The), sketch, 1 scene.... 1 1		
83. German Emigrant, sketch, 1 scene. 3 1			74. Sleep Walker (The), sketch, 2 scenes 3		
85. Gripsack, sketch, 1 scene..... 3			100. Three Chiefs (The), sketch, 2 scenes 6		
3. Hemmed In, sketch, 1 scene..... 3 1			102. Three, A. M., sketch, 1 scene..... 3 1		
23. Hard Times, extravaganza, 1 scene. 5 1			5. Two Black Roses (The), sketch.... 4 1		
48. High Jack, the Heeler, 1 scene.. 6			2. Tricks, sketch, 2 scenes..... 5 2		
61. Happy Couple, sketch, 1 scene.... 2 1			34. Three Strings to One Bow, 1 scene. 4 1		
68. Hippotheatron, sketch, 1 scene.... 9			47. Take It, Don't Take It, sketch, 1 s. 2		
71. In and Out, sketch, 1 scene..... 2			51. Them Papers, sketch, 1 scene..... 3		
33. Jealous Husband, sketch, 1 scene 2 1			28. Uncle Eph's Dream, sketch, 2 s ... 3 1		
94. Julius the Snoozer, 3 scenes..... 7			62. Vinegar Bitters, sketch, one scene. 6 1		
1. Last of the Mohicans, 1 scene.... 3 1			29. Who Died First, sketch, 1 scene... 3 1		
18. Live Injnn, sketch, 4 scenes..... 4 1			32. Wake up, William Henry, 1 scene.. 3		
36. Laughing Gas, sketch, 1 scene.... 6 1			39. Wanted, a Nurse, sketch, 1 scene.. 5		
37. Lucky Job, farce, 2 scenes..... 3 2			75. Weston the Walkist, Dutch 1 scene 7 1		
60. Lost Will, sketch, 1 scene..... 4			93. What Shall I Take? sketch, 2 scenes 8 1		
90. Lunatic (The), sketch, 1 scene.... 3			97. Who's the Actor? farce, 1 scene... 4		
8. Minton Trial, sketch, 2 scenes..... 4			99. Wrong Woman in the Right Place 3 1		
19. Malicious Trespass, sketch, 1 scene. 3			85. Young Scamp (The), sketch, 1 scene 3		

To my earliest friend in America, GEORGE F. BRISTOW.

CIRCUMSTANCES ALTER CASES.

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✓
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TO WHICH ARE ADDED,

A DESCRIPTION OF THE COSTUMES—CAST OF THE CHARACTERS—SYNOPSIS OF THE PIECE—ENTRANCES AND EXITS—RELATIVE POSITIONS OF THE PERFORMERS ON THE STAGE, AND THE WHOLE OF THE STAGE BUSINESS.

NEW YORK:

ROBERT M. DE WITT, PUBLISHER,

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CAST OF CHARACTERS.

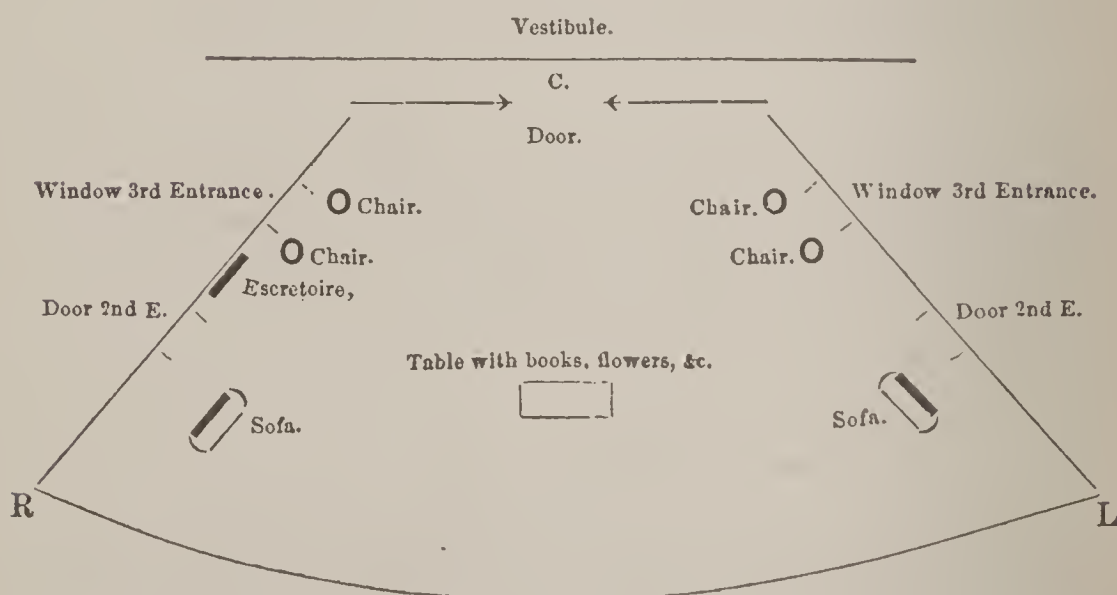
MR. FELIX SLYFOX. (An old Boston Lawyer.).....

MADAME ANGÔT. (Premiere Danseuse de la Ballet de l' Opera.).....

 TIME OF REPRESENTATION TWENTY MINUTES.

PERIOD.—The present day.

SCENERY.



COSTUMES.

SLYFOX. Precise old gentleman's clerical suit. White neck-tie; white wig; gold spectacles; cane.

MADAME ANGÔT. Fashionable morning dress of the period.

PROPERTIES.

Escrtoire with legal papers. Flowers, ornaments, and books for table. Cane, gold spectacles, gold eye-glass for SLYFOX. Handsome fan and eye-glass for MADAME. Stylish sofas, chairs, &c.

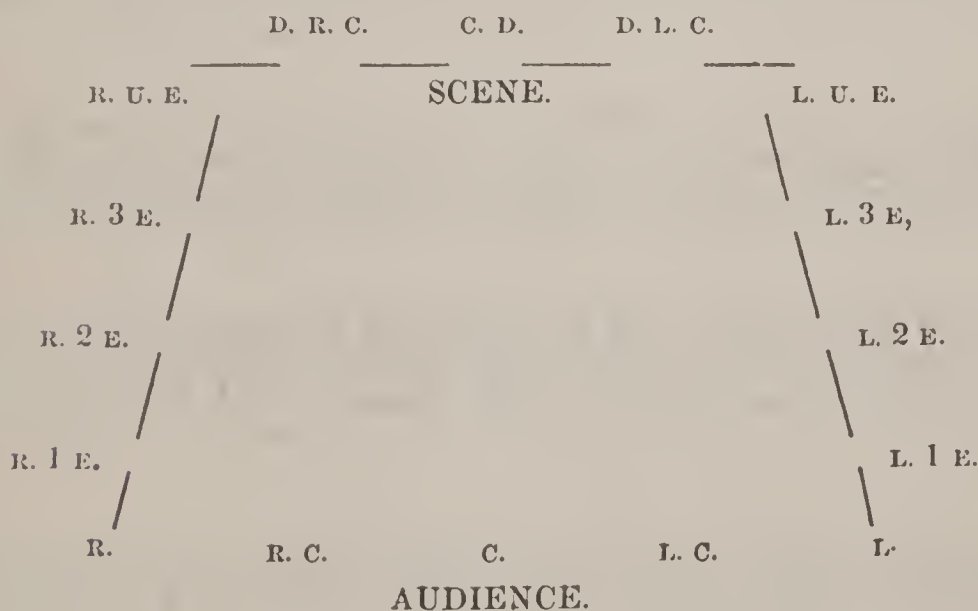
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SYNOPSIS.

MADAME ANGÔT, although residing in New York, is a native of France. Her parents were rich, but through political troubles—their property was confiscated and they had to fly the country. Arriving in New York they died there, and Mademoiselle Angôt, finding herself thrown on her own resources, assumed the style of Madame—adopted the stage as a profession, and finally became eminent as a *Première Danseuse*, in some measure owing to the popularity of “La Fille de Madame Angôt.” Previous to the opening of the piece, she has made the acquaintance of a rising young New York lawyer, who falls desperately in love with her, and by his legal talents enables her to recover her father's fortune. Old Mr. Slyfox, his father, who resides in Boston, hears of this love affair—but not of the fortune. Horrified at the idea of his son marrying a ballet girl—he comes on to New York to remonstrate. He visits Madame, hears all about the fortune, and avarice overcoming discretion, proposes to her himself, although she has avowed her intention of marrying his son. Of course he is repulsed—and being frightened into the idea that the money may not come into the family after all, obtains forgiveness by undertaking to go through a just but very absurd penance.

EXPLANATION OF THE STAGE DIRECTIONS.

The Actor is supposed to face the Audience.



L. Left.
 L. C. Left Centre.
 L. 1 E. Left First Entrance.
 L. 2 E. Left Second Entrance.
 L. 3 E. Left Third Entrance.
 L. U. E. Left Upper Entrance
 (wherever this Scene may be.)
 D. L. C. Door Left Centre.

C. Centre.
 R. Right.
 R. 1 E. Right First Entrance.
 R. 2 E. Right Second Entrance.
 R. 3 E. Right Third Entrance.
 R. U. E. Right Upper Entrance.
 D. R. C. Door Right Centre.

CIRCUMSTANCES ALTER CASES.

[SCENE.—A handsome parlor. Folding doors in flat c. 4th E. looking on vestibule and handsome hall at back. Handsome furniture, chairs, sofas, tables, with flowers, books, &c. In fact, everything to constitute the habitation of a rich lady. An open Escritoire on table, at R. between 2d and 3d E. S. Music as curtain rises. MR. SLYFOX enters at door c. and stands talking off as if to a servant.]

No. 1.—Introduction.

Allegro non troppo.

f *Dim.*

f *ff*

p *cres . . . cen . . . do.*

First system of music. Treble clef, key of D major. Bass clef, key of D major. The melody in the treble clef has lyrics: *f* cres - cen - do. The bass line consists of a series of chords and single notes. A crescendo hairpin is shown above the treble staff.

Second system of music. Treble clef, key of D major. Bass clef, key of D major. The melody in the treble clef has lyrics: *ff* (Curtain.). The bass line consists of a series of chords and single notes. A crescendo hairpin is shown above the treble staff.

Third system of music. Treble clef, key of D major. Bass clef, key of D major. The melody in the treble clef has lyrics: *8va* ~~~~~. The bass line consists of a series of chords and single notes. A crescendo hairpin is shown above the treble staff.

Fourth system of music. Treble clef, key of D major. Bass clef, key of D major. The melody in the treble clef has lyrics: *ff* *ff*. The bass line consists of a series of chords and single notes. A crescendo hairpin is shown above the treble staff.

Fifth system of music. Treble clef, key of D major. Bass clef, key of D major. The melody in the treble clef has lyrics: *ff* *fz*. The bass line consists of a series of chords and single notes. A crescendo hairpin is shown above the treble staff.

SLY.—(*Angrily.*) Why! you miserable rascal! you black jack-napes! To have the audacity to ask me—Me! a respectable and austere lawyer!—One—I may well say without egotism, of the highest standing in Boston!—Ahem! as to whether I have brought any jewels, bon bons or bouquets for Madame Angôt? Bother Madame Angôt! She has bothered me enough. This premiere danseuse! This jumping Jennie of the Opera. Who because accidents caused her to be born with such a name—suddenly becomes famous on the strength of the success of Le Cocq's Opera! Bah! All the world now runs after Madame Angôt! a mere ballet dancer. Even I, respectable and austere solicitor—from Boston, Ahem! as I am, have been caught in her snares. No one can hope to escape this Angôt-phobia. (*Again speaking off.*) What's that you say? Ignominable flunkey! Miserable individual with a black face and shiny brass buttons! Want my card? No!! Go tell your mistress directly that Mr. Felix Slyfox, respectable and austere lawyer—from Boston!—Ahem! Never sends cards to opera dancers! He wants to see Madame Angôt! That's all! Go miserable imp of the period—and tell her so. (*Roars*) Go!! (*comes forward during symphony of song.*)

No. 2.

SONG.—MR. SLYFOX.

Allegretto.

ff

p *Cres.* *f*

Fe - lix Sly - fox is my name! And I have a son and

p *Fute.* *Cor.*

heir! Who loves all the good things here on earth E -

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) and 2/2 time, with lyrics 'heir! Who loves all the good things here on earth E -'. The middle staff is a piano accompaniment featuring a series of sixteenth-note runs in the right hand and chords in the left hand. The bottom staff is a bass line with chords and eighth notes.

- spe - cial - ly the fair! Like oth - er

The second system continues the musical score. The vocal line (top staff) has lyrics '- spe - cial - ly the fair! Like oth - er'. The piano accompaniment (middle staff) features a melodic line in the right hand and chords in the left hand. The bass line (bottom staff) continues with chords and eighth notes.

men his penchant's great, For ev - 'ry thing that's

The third system concludes the musical score. The vocal line (top staff) has lyrics 'men his penchant's great, For ev - 'ry thing that's'. The piano accompaniment (middle staff) features a melodic line in the right hand and chords in the left hand. The bass line (bottom staff) continues with chords and eighth notes.

nice! Such as jew - els, clothing! fur - ni - ture!—For

ad lib.

which *I* pay the price! But now I'll pay him

colla voce.

off! In coin of his own make! He

thinks that for the fashion's sake A mistress he must

take! But "no, no, no" say I, "No

la - dy fair for me! My mon - ey he shall

Clarinet.

nev - er touch for such like frip - per - ee! "Fe - lix

Rall.

Sly - fox is my name! And I have a son and

Flute.

Cor:

heir! Who loves all the good things here below Es-pe-cial-ly the

Colla voce.

This system contains the first four measures of the song. It features a vocal line in treble clef with a key signature of two flats and a 2/4 time signature. The piano accompaniment consists of a right-hand treble staff and a left-hand bass staff. The lyrics 'heir! Who loves all the good things here below Es-pe-cial-ly the' are written below the vocal line. The word 'Colla voce.' is written above the piano part in the fourth measure.

fair! My name is Fe - lix Sly - fox! And I

This system contains measures five through eight. The vocal line continues with the lyrics 'fair! My name is Fe - lix Sly - fox! And I'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

have a son and heir! Who loves all the good things

This system contains measures nine through twelve. The vocal line continues with the lyrics 'have a son and heir! Who loves all the good things'. The piano accompaniment continues with its harmonic accompaniment.

here be-low, Es - pe - cial-ly the fair! Yes the

This system contains the final four measures of the song. The vocal line concludes with the lyrics 'here be-low, Es - pe - cial-ly the fair! Yes the'. The piano accompaniment provides a final harmonic setting for the phrase.

fair! Yes the fair! My name is Fe - lix

Con moto.

Sly-fox! And I have a son and heir! Who

loves all good things here be - low, Es - pe - cial - ly the

fair!

ff

Enter MADAME ANGÔT door in C. She is fashionably and handsomely dressed and carries a magnificent fan with which she flirts all the time.

M. ANG.—R. C. Where is this outrageous individual. (*Places eye-glass to her eye and stares at him in fashionable style.*) What's this I see? Is it some antiquated antediluvian or a "Tombs lawyer?"

SLY.—L. C. (*Starting.*)—Tomb's lawyer? Bless me how she talks.

M. ANG.—Who and what are you, sir?

SLY.—Mr. Felix Slyfox, (*bowing*) a respectable and austere lawyer—from Boston!—Ahem! At your service!

M. ANG.—Sly! Fox!—fox? fox? fox? Oh!—let me see? Ah! That reminds me of the fable! But—No—it was not the fox that was up a tree!—It was the crow! Yes! And now I examine you. (*Crosses towards him, staring through eye-glass*) you look exceedingly more like a crow than a fox!—Ha! Ha! Ha! (*He backs to L.*)

SLY.—L. Madame Angôt, if such be your name, permit me to repeat that I am a respectable and austere lawyer from Boston!—Ahem! And to add that I am not at this particular moment in a humor for joking. My name is Slyfox—and this is the first time in my life that I was ever compared to a crow? (*Aside.*) What a remarkably handsome woman. Upon my word—I can hardly blame my son for his admiration of her.

M. ANG.—Sir! you may be both austere and respectable for aught I care—but (*walking towards him fiercely—while he starts back L. C.*) That don't explain this intrusion.

SLY.—(*Warming up and walking her back again L. to R. C.*) Madame! Give me back my son!

M. ANG.—(*Repeating same business.*) Your son! Who is your son? What have I to do with him? Do you think I keep him in my pocket—or that my house is a private asylum for stray children?

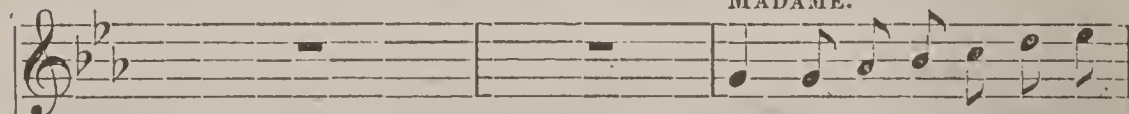
DUETT.—MADAME ANGÔT AND FELIX.

No. 3.—*Allegro Moderato.*

Risoluto.



MADAME.



Where-fore intruding thus, I



FELIX.

prayer? The case in point is clear as day.

This musical system features three staves. The top staff is a vocal line for Felix, starting with a treble clef and a key signature of two flats. The lyrics "prayer? The case in point is clear as day." are written below the notes. The middle staff is a vocal line, also with a treble clef and two flats. The bottom staff is a piano accompaniment line with a bass clef and two flats, featuring dense chordal textures and some melodic movement.

MADAME.

FELIX.

Quit this room! No long-er stay! Madame!

This musical system continues the scene with two vocal parts. The top staff is for Madame, with lyrics "Quit this room! No long-er stay! Madame!". The bottom staff is for Felix, with lyrics "Madame!". Both parts are in the same key and time signature as the previous system. The piano accompaniment continues with similar chordal patterns.

MADAME.

render me my son I pray! I don't

This musical system features a single vocal line for Madame. The lyrics "render me my son I pray! I don't" are written below the notes. The piano accompaniment is marked with a forte dynamic (*ff*) and includes a crescendo hairpin. The bottom staff shows dense chordal textures.

FELIX.

keep him in my pocket. Of his heart you have the key! So

This musical system features a single vocal line for Felix. The lyrics "keep him in my pocket. Of his heart you have the key! So" are written below the notes. The piano accompaniment continues with dense chordal textures.

MADAME.

FELIX.

la-dy please unlock it. Your son he is not here. That's

ve-ry, ve-ry queer, For he vis-its you quite often, By this

MADAME.

FELIX.

let-ter I am told. Your son he is not here. That's

ve - ry, ve - ry queer, For he vis-its you quite often! By this

MADAME.—He is not

do - cu - ment I hold, He should be

cres.

here! He is not here! No!

here! He should be here! Yes!

MADAME.

FELIX.

Quit this house! o-bey me! Restore my son, I pray thee!

Allegro assai.

fz

MAD. I don't keep him in my pock - et.

You've his heart's key, please un - lock it.

1st time.

pock - et.

MADAME.

lock it.

Your son has not been

2d time.

FELIX.

here to-day.

Madame, restore him

1st time.

2d time.

MADAME.

FELIX.

here, I pray, here, I pray. Quit this house! o-bey me! Re-

f

MADAME. I don't keep him

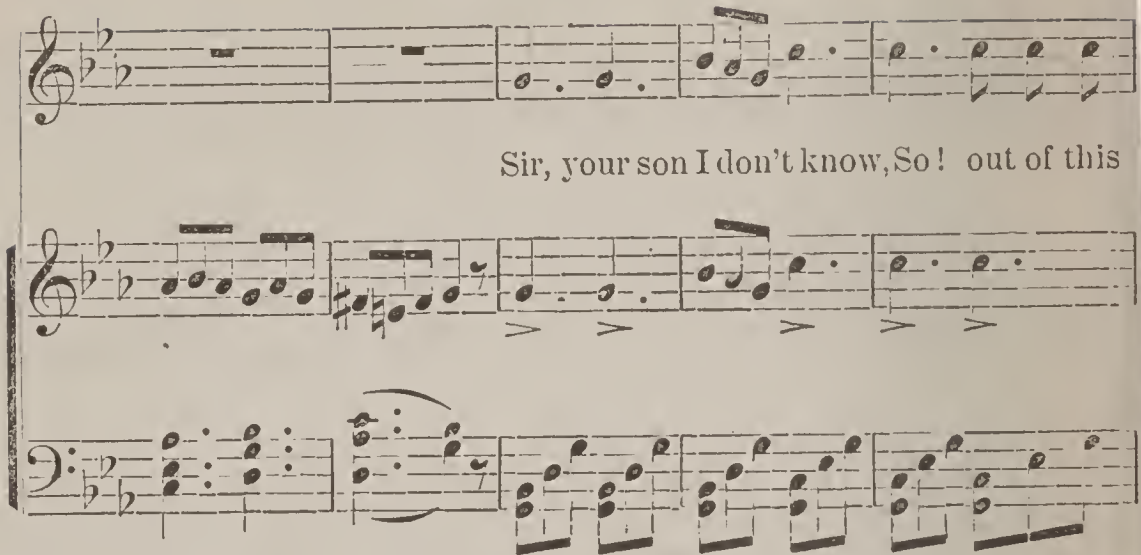
store my son, I pray thee; Youv'e his heart's key,

in my pock - et.

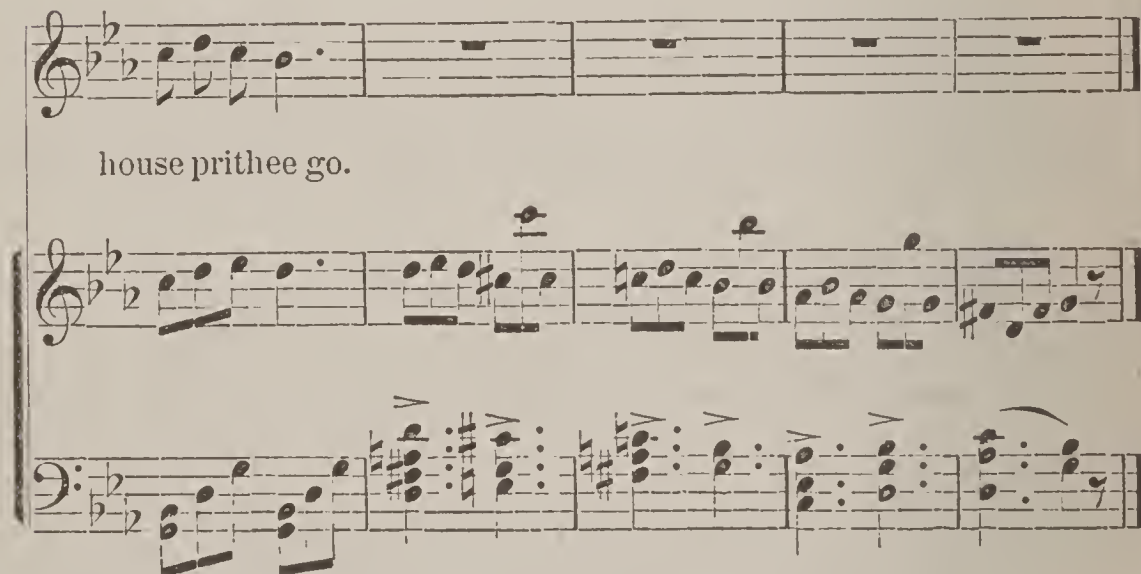
FELIX.

Please un - lock it. Is it not cru - el thus to treat a

parent? Madame your plans I'll defeat.



Sir, your son I don't know, So! out of this

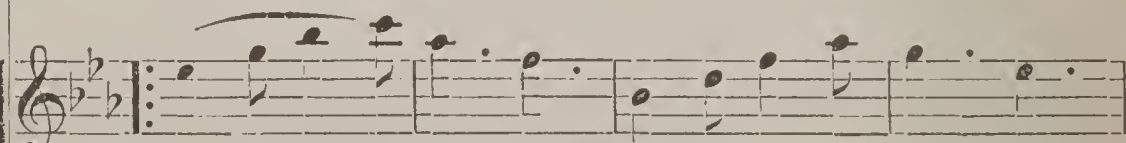


house prithee go.

MADAME. FELIX.



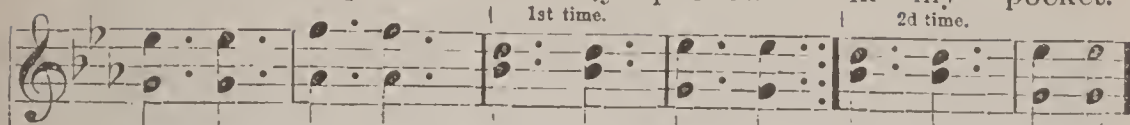
Quit this house! o-bey me! Restore my son, I pray thee!



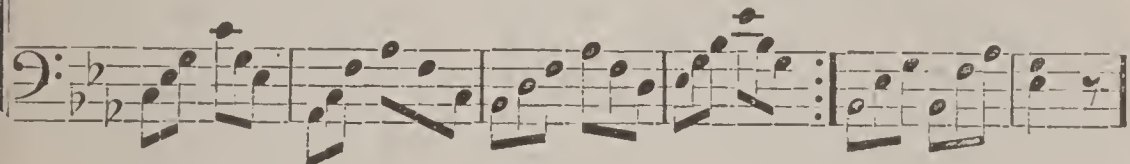
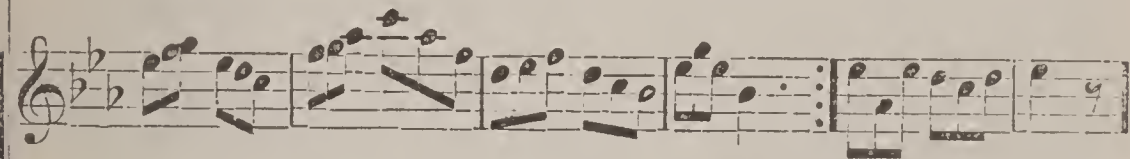
Allegro assai.



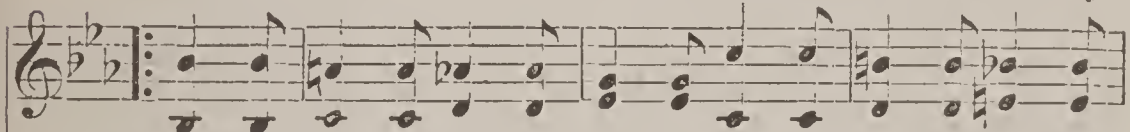
MAD. I don't keep him in my pocket. in my pocket.



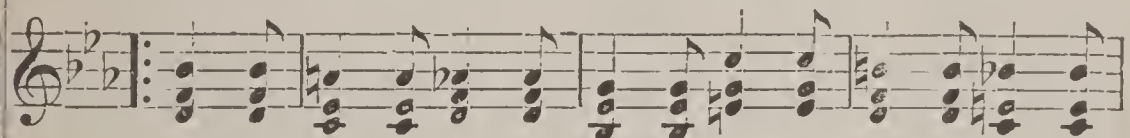
You've his heart's key, please un - lock it. please un - lock it.



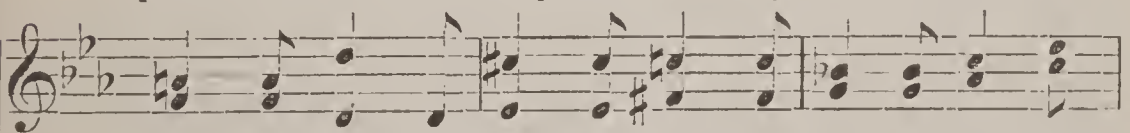
I don't keep him in my pocket! I don't keep him in my



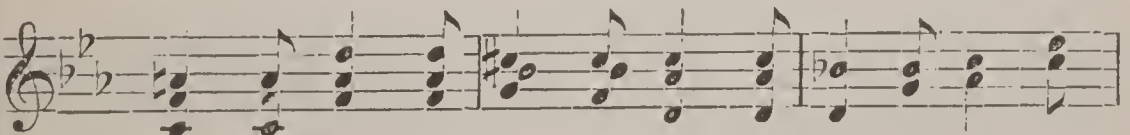
You've his hearts key! Please unlock it! You've his hearts key! Please un-



pock - et! I don't keep him in my pocket! Out of



- lock it! You've his hearts key please un-lock it, Madame your



this house pray, sir, go,

Out of this house, sir,

1st time. 2d time.

plans I'll soon lay low. low. Madame your plans I'll

pray now go!

Out of this house, sir, pray now go!

pray now go! Madame your plans I'll soon lay low!

Sva *loco.*

Out of this house, sir,

pray

now

Mad - ame your plans I'll soon lay

loco.

go.

low.

ff

fz.

SLY.—Madame Angôt, you don't seem to recognize the name. When my son was born, it was that of his father,—Felix Slyboots—but as in this enlightened and republican country—we are obliged to bow to the dictates of fashion—his mother and I decided that he should be called by the more aristocratic French name of Renard!—Felix Renard.

M. ANG. —(*Starting, surprised—she presses her hand to her heart.*) Felix Renard?

SLY.—(*Watching her.*) Aye! You may well start!—(*Comically.*) Wretched woman! do you know that you have morally murdered my son at a time that I was about to make him marry a girl whom he has never seen? (*Following her up again L. C. to R.*)

M. ANG. —(*Following him back.*) And do you know Mr. Slyboots—

SLY.—Fox!—Fox! Madame.

M. ANG. —Well—Crow—Fox. Cox—Stocks—Do you know that I have a very great mind to order my servants to throw you out of the window? (*Follows him up, he backing R. to L.*)

SLY.—(*Following her up. Recrossing L. to R.*) Bah!

M. ANG.—Bah! (*She takes stage again R. to C.*)

SLY.—Bah!! (*Both.*)—Bah!!!

M. ANG.—Bah? (*She pauses, reflecting.*) Now I look at you—I can't help thinking that you are an exceedingly amusing creature. I don't know but what I begin to like your oddities.

SLY.—(*Angry.*) No one can be treated with proper respect in the house of a ballet dancer.

M. ANG.—You think so, because you are inexperienced in our ways—and besides—that like most of your class, you envy our success! A professional artiste can coin money while you attorneys plod for it, and yet as the world goes there are as many honest and virtuous women in the theatrical profession as there are respectable lawyers. So now then Mr. Crow—Raven—Craven—Goose—Fox—Sheep or Wolf in lambs clothing—Whatever your name may be—Explain yourself?

SLY.—I have already done so! Give me back my son. Restore to me my Felix Renard.

M. ANG.—(*Laughing.*) Ah, ah, ah! Do you mean the rising young Advocate of this City?

SLY.—Most assuredly no other.

M. ANG.—How droll! I should have thought that by this time he was quite capable of taking care of himself and me too. But you are a queer fish—and I find it in my heart to like you for his sake. So listen. My name is really Angôt. It was that of my parents—and although as yet never married—by affixing to it the cognomen of Madame—I have been enabled to escape many unjust remarks and accusations. I owe much of my success to my personal appearance. But far more to the celebrity of that remarkable Fish woman of the Parisian Markets. In America as in France—Madame Angôt and her daughter have been paraded at all the theatres. People have dressed à la Madame Angôt. They have danced à la Madame Angôt—They have eaten à la Madame Angôt! Hence you see that the inspiration of Monsieur Le Cocq's music has had charms for the highest as for the lowest of the human race. Can you be astonished therefore, that *I*, possessing her name and an equal *chic*—should place myself under her patronage!

BALLAD.—MADAME ANGÔT.

No. 4.—*Allegro.*

True! Madame An - gôt I am called, But I am not the

one, Whose daughter in the Op - e - ra, Pro -

- duc - es so much fun? Yet! her name, to aid my

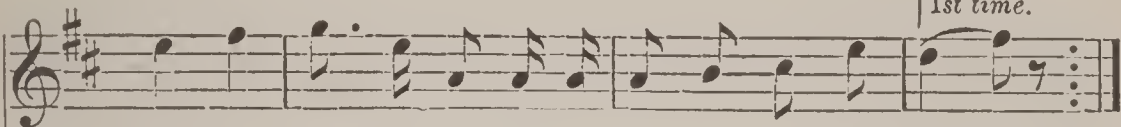
for - tunes, A Tal - is - man has been, And

made me ev - er po - pu - lar, In the pan - to - mim - ic

scene ! Her name has made my fortune in the pantomimic scene.

For it's "O - pen Ses - a - me" At the name of Madame Angêt,

1st time.



O - pen Ses - a - me, At the name of Ma-dame An - gôt.



2d time.

BOTH.

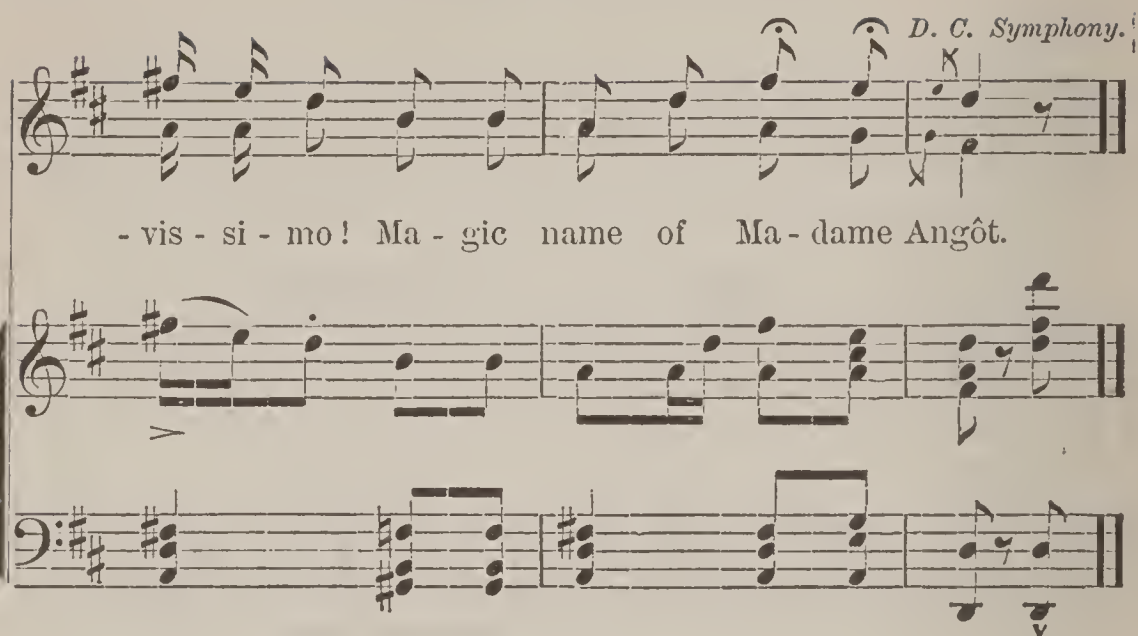


An - gôt. Ah ! Bra - vis - si - mo ! Ah ! Bra - vis - si - mo ! Ma - gic



name of Madame An - gôt, Ah ! Bra - vis - si - mo ! Ah ! Bra -





SLY.—(*After Song.*) Madame, this is all very fine! but it does not restore me my son—and I did not come here to be made a fool of.

M. ANG.—Ah! I see! there is more goose than fox about *you*. And I am sorry to know that there are so many of your kind in New York.

SLY.—(*Violently.*) Madame; you have misled—enthralled—decoyed away my son. There are laws, Madame! There are laws in the State of New York, which—(*Suddenly changing to coaxing tone.*) Beautiful Houri of the ballet—give me back my foolish infatuated son?

M. ANG.—Go on, Sir—(*they cross*) if you continue much longer in this manner, you will prove yourself a greater fool than your son could ever be! Oh! you make me impatient with your stupid conduct.

SLY.—(*Expostulating.*) Why! Didn't I offer him two thousand dollars to be rid of you!

M. ANG.—(*Laughing.*) Two Thousand Dollars! And he would not take it? Ha! ha! ha! Sensible fellow! Why you foolish old man. I could offer him twenty thousand more to stay—and *yet* not feel embarrassed.

SLY.—(*Holds up his hands.*) Twenty thousand more! Prodigious! (*reflecting*) Oh! you are joking? Opera Dancers can't afford to throw away so much money. No! I am not to be fooled in this manner.

M. ANG.—Sir! I was never more in earnest! You are one of many whose prejudices and narrow-mindedness lead them to believe that when a woman takes to the stage—she must necessarily become all that is bad. Let me assure you that it is not so. There are black sheep in every flock—even in your profession—nay—even among the clergy. You, Mr. Slyfox have told me that you are from Boston. Now Boston Attornies are said to know something! But I claim you to be an exception. For example: your son received his education at the New York Bar. See what it has done for him—and he for me! (*Goes to Escritoire R. 2nd E. and takes out paper.*) By his learning and experience he has restored to me a fortune amounting to over a million dollars, which I had looked upon as lost for ever. Though now living in New York—I am Parisienne by birth—and of high rank in France. My father was a refugee. At the time of Napoleon's *Coup d'etat*—he had to fly from his country. His estates were confiscated and given to a distant relation, a protégé of the Emperor. This relative became a wealthy banker in the Island of Martinique and is but recently dead. Thanks to your son's talent, I am once more in possession of my rightful inheritance. Don't you think I owe him some return? (*Hands him papers.*)

SLY.—(*Looking at papers through eye-glass.*) Extraordinary! But not to be disputed. (*Bowing low.*) Madame Angôt! On the word of a respectable and austere lawyer from Boston—Ahem! These papers are undoubtedly correct. (*Hands them back.*)

M. ANG.—Well! Mr. Slyfox! You must now see that it is absolutely necessary that *you* render up your son. You have offered him two thousand dollars to give me up. I offer him my hand and fortune to remain!—and I may add—a face—not to be despised—eh, Mr. Slyfox?

SLY.—(*Aside.*) No! nor lost sight of! I am a widower myself, and certainly not too old to marry again.

M. ANG.—Remember! It is not the favorite danseuse of the ballet—but the rich heiress of a West Indian banker who tells you this!

SLY.—(*With fervor.*) Say, rather, the Empress of society!

M. ANG.—Be that as it may. Do you reject my offer?

SLY.—On the contrary. Substitute *my* name for that of my son—and I'll sign the contract with both hands at once! (*Aside.*) A million dollars! Its beyond comprehension.

M. ANG.—(*Aside.*) The miserly old rascal! He would sacrifice his own son's happiness for the sake of money!

SLY.—Madame Angôt, You are a great lady! (*He falls on both knees, at her feet—snatches her hand and attempts to kiss it.*) Beautiful Enchantress! Permit me to salute you. (*She slaps him on the face with her fan—and pushes him over.*)

SLY.—(*Aside.*) (*Sprawling and endeavoring to rise.*) I have been too hasty. (*Aloud.*) Pardon me, Madame! I am but a rough old bear, but my feelings get the better of my judgment. Pray receive my excuses. This evening—with your permission—we will dine at Delmonico's, and then proceed to the Bal de Cercle Francais in Irving Place! you shall dance and I will—

M. ANG.—(*Angrily.*) Nothing of the kind, Sir. (*Aside.*) Bal de Cercle Francais? A happy thought—the old fool's avarice overreaches his paternal love! I will give him a lesson. (*Aloud.*) You have grossly insulted me, and must quit this house immediately. Go!—I will never more see you or your son.

SLY.—(*Aside.*) Gracious! And a million dollars to slip out of our family through my short sightedness. But I must try to make it up with her. She is evidently in love with Felix and may be pacified. (*Aloud.*) Again I ask your pardon, Madame. Will you not forgive me? What I did was all in the interest of my son.

M. ANG.—(*Aside.*) Crafty dissembler. (*Aloud.*) Forgive you! (*laughing behind fan.*) What a naughty Notary you are!

SLY.—Empress of the ballet, Millionaire of Society! Can you refuse to pardon my indiscretion?

M. ANG.—Well! no! That is—on *one* condition. (*Suddenly.*) Did you ever dance the Polka?

SLY.—(*Amazed.*) The Polka! (*Aside.*) What can she mean?

M. ANG.—Yes! The Polka.

SLY.—Well—yes! When I was younger—it seems to me that I really did—a—

M. ANG.—You really did what every fool does when he is young. And still are inclined to do what every old fool thinks he can accomplish when he is no longer so. I will grant you my pardon on this *one* condition and no other. I know nothing of dancing—save that of the modern ballet style. But I should dearly like to see those ridiculous old steps my grandmother used to talk so fondly of. Let me see. How did they go? (*Imitates.*) You surely must know all about them. Proffer me an exhibition? I will be an impartial critic. And if you do credit to your ancient dancing master—I will forgive you!

SLY.—(*Horried.*) Madame! You surely cannot mean it. Can you ask *me*—Felix Slyboots, Esq., a respectable and austere lawyer—from Boston—Ahem!—a man of sixty summers—to—to dance the Polka? And that too with all the old fashioned steps. What would my clients say if they were to see me?

M. ANG.—Oh! that's of no consequence at all. Besides—they are not here! And if you want my pardon—and the settlement of my fortune on your son—you will surely obey my commands!

SLY.—(*Aside.*) Oh, dear! The family will lose a fortune of a million dollars unless I make a fool of myself in my old age. The prospect is too tempting—and as I have brought myself into this scrape—I must make the sacrifice. (*Aloud.*) Madame! you are too fascinating to be refused anything. And as you are so peremptory—I will endeavor to obey you. (*Aside.*) Oh dear! Oh dear! How stiff my bones begin to feel. But—a million dollars!!—Here goes!

(*He clears away the tables and chairs. He goes up stage c. and takes position in a grotesque attitude. CHORD. The music subsides into Jullien's Original Polka. He dances the old fashioned stage steps in an awkward manner,—Madame Angôt all the time applauding and making fun of him to the audience. Presently the music changes to a waltz. She runs up to him takes him by the waist and they waltz, she singing to the air. As the music becomes faster he trips and falls nearly pulling her down with him, but she breaks away. Picture. She laughing immoderately, and he rubbing his shins dolefully as the curtain falls.*)

DANCE AND FINALE.

No. 5.—Tempo di Polka.



"JULLIEN'S ORIGINAL POLKA." *To be played grotesquely.*

f Ben marcato.

FINE.

D. C. AL FINE.

NOTE.—Jullien's Polka is kept up until Slyfox stops from exhaustion, then go immediately to Waltz—rather fast.

NO. 6.—Tempo di Valse. (*Enchaines les numeros.*)

Come! Let us dance, then, Gai - ly

trip - ping o-ver the ground, In the ma - zy waltz

time.... Is true pleasure found.... Come,

Let us dance, then, Gai - ly trip - ping o-ver the

ground. In the ma - zy waltz.. time Is true

The musical score is written for three parts: Treble, Alto, and Bass. The key signature is one sharp (F#). The melody is primarily in the Treble clef, with lyrics written below it. The Alto and Bass parts provide harmonic support with chords and single notes. The lyrics are: "trip - ping o-ver the ground, In the ma - zy waltz", "time.... Is true pleasure found.... Come,", "Let us dance, then, Gai - ly trip - ping o-ver the", and "ground. In the ma - zy waltz.. time Is true".

pleas-ure found... Gaie - - ty, and plea - -

sure! In de - light - ful mea - sure! Ne'er

can we mor - tals Re - sist the en-tranc-ing round!....

MADAME.

Come, let us dance, then, Gai - ly

trip - ping o-ver the ground, In the ma - zy waltz

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody with eighth and quarter notes. The middle staff is also in treble clef and contains a similar melodic line. The bottom staff is in bass clef and provides a harmonic accompaniment using chords and single notes.

time is true plea - sure found.....!

ff Quicker.

The second system continues the piece. It features three staves. The top staff has a melodic line that ends with a double bar line and a repeat sign. The middle staff continues the melody. The bottom staff provides a steady accompaniment. The instruction *ff Quicker.* is written above the bottom staff.

ac - cel - er - ando

The third system consists of three staves. The top staff shows a melodic line with a long, sweeping upward slur. The middle staff continues the melody. The bottom staff provides a harmonic accompaniment. The instruction *ac - cel - er - ando* is written above the bottom staff.

The fourth system consists of three staves. The top staff features a melodic line with a long, sweeping downward slur. The middle staff continues the melody. The bottom staff provides a harmonic accompaniment.


ac - cel - er - an - do.

molto.

fff

QUICK CURTAIN.

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No.	M.	F.	No.	M.	F.
75. Adrienne, drama, 3 acts.....	7	3	21. Dreams, drama, 5 acts.....	6	3
114. Anything for a Change, comedy, 1	3	3	186. Duchess de la Valliere, play, 5 acts..	6	4
167. Apple Blossoms, comedy, 3 acts. .	7	3	47. Easy Shaving, farce, 1 act.....	5	2
93. Area Belle (The), farce, 1 act.....	3	2	131. Everybody's Friend, comedy, 3 acts.	6	5
40. Atchi, comedietta, 1 act.....	3	2	200. Estranged, an operetta, 1 act.....	2	1
89. Aunt Charlotte's Maid, farce, 1 act..	3	3	103. Faust and Marguerite, drama, 3 acts,	9	7
192. Game of Cards (A), comedietta, 1	3	1	9. Fearful Tragedy in the Seven Dials,		
166. Bardell vs. Pickwick, sketch, 1 act.	6	2	interlude, 1 act.....	4	1
41. Beautiful Forever, farce, 1 act.....	2	3	128. Female Detective, drama, 3 acts....	11	4
141. Bells (The), drama, 3 acts.....	9	3	101. Fernande, drama, 3 acts... ..	11	10
67. Birthplace of Podgers, farce, 1 act..	7	3	99. Fifth Wheel, comedy, 3 acts.....	10	2
36. Black Sheep, drama, 3 acts.....	7	5	145. First Love, comedy, 1 act.....	4	1
160. Blow for Blow, drama, 4 acts.....	11	6	102. Foiled, drama, 4 acts	9	3
70. Bonnie Fish Wife, farce, 1 act.....	3	1	88. Founded on Facts, farce, 1 act. . .	4	2
179. Breach of Promise., drama, 2 acts..	5	2	74. Garrick Fever, farce, 1 act	7	4
25. Broken-Hearted Club, comedietta, 1	4	8	53. Gertrude's Money Box, farce, 1 act.	4	2
24. Cabman, No. 93, farce, 1 act. . . .	2	2	73. Golden Fetter (Fettered), drama, 3	11	4
1. Caste, comedy, 3 acts.....	5	3	30. Goose with the Golden Eggs, farce,		
69. Caught by the Cuff, farce, 1 act....	4	1	1 act.....	5	3
175. Cast upon the World, drama, 5 acts.	10	5	131. Go to Putney, farce, 1 act.....	4	3
55. Catharine Howard, historical play,			28. Happy Pair, comedietta, 1 act.....	1	1
3 acts.....	12	5	151. Hard Case (A), farce, 1 act.....	2	
80. Charming pair, farce, 1 act.....	4	3	8. Henry Dunbar, drama, 4 acts.....	10	3
65. Checkmate, comedy, 2 acts.....	6	5	180. Henry the Fifth, historical play, 5	38	5
68. Chevalier de St. George, drama, 3	9	3	19. He's a Lunatic, farce, 1 act.....	3	2
76. Chops of the Channel, farce, 1 act.	3	2	60. Hidden Hand, drama, 4 acts	5	5
149. Clouds, comedy, 4 acts.....	8	7	187. His Own Enemy, farce, 1 act.....	4	1
121. Comical Countess, farce, 1 act.....	3	1	174. Home, comedy, 3 acts.....	4	3
107. Cupboard Love, farce, 1 act.....	2	1	64. Household Fairy, sketch, 1 act....	1	1
152. Cupid's Eye-Glass, comedy, 1 act... 1	1	1	190. Hunting the Slipper, farce, 1 act....	4	1
52. Cup of Tea, comedietta, 1 act.....	3	1	191. High C, comedietta, 1 act.....	4	2
148. Cut off with a Shilling, comedietta,			197. Hunchback (The), play, 5 acts.....	14	2
1 act.....	2	1	18. If I Had a Thousand a Year, farce,		
113. Cyrill's Success, comedy, 5 acts....	10	4	1 act	4	3
199. Captain of the Watch (The), come-			116. I'm Not Meself at All, original Irish		
dietta, 1 act.	4	2	stew, 1 act.....	3	2
20. Daddy Gray, drama, 3 acts	8	4	129. In for a Holiday, farce, 1 act.....	2	3
4. Dandelion's Dodges, farce, 1 act....	4	2	159. In the Wrong House, farce, 1 act... 4	2	
22. David Garrick, comedy, 3 acts.....	8	3	122. Isabella Orsini, drama, 4 acts.....	11	4
96. Dearest Mamma, comedietta, 1 act,	4	3	177. I Shall Invite the Major, comedy, 1	4	1
16. Dearer than Life, drama, 3 acts....	6	5	100. Jack Long, drama, 2 acts.	9	2
58. Deborah (Leah) drama, 3 acts.....	7	6	139. Joy is Dangerous, comedy, 2 acts... 3	3	
125. Deerfoot, farce, 1 act.	5	1	17. Kind to a Fault, comedy, 2 acts....	6	4
71. Doing for the Best, drama, 2 acts..	5	3	86. Lady of Lyons, play, 5 acts.	12	5
142. Dollars and Cents, comedy, 3 acts..	9	4	72. Laune Excuse, farce, 1 act.....	4	2



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No.	M. F.	No.	M. F.
144. Lancashire Lass, melodrama, 5 acts.12	3	61. Plot and Passion, drama, 3 acts....	7 2
34. Larkins' Love Letters, farce, 1 act..	3 2	138. Poll and Partner Joe, burlesque, 1	
137. L'Article 47, drama, 3 acts.....11	5	act	10 3
111. Liar (The), comedy, 2 acts.....	7 2	110. Poppleton's Predicaments, farce, 1	3 6
119. Life Chase, drama, 5 acts.....14	5	50. Porter's Knot, drama, 2 acts.....	8 2
165. Living Statue (The), farce, 1 act....	3 2	59. Post Boy, drama, 2 acts.....	5 3
48. Little Annie's Birthday, farce, 1 act.	2 4	95. Pretty Horse-Breaker, farce, 1 act..	3 10
32. Little Rebel, farce, 1 act.....	4 3	181 and 182. Queen Mary, drama, 4 acts.38	8
164. Little Ruby, drama, 3 acts.....	6 6	157. Quite at Home, comedietta, 1 act...	5 2
109. Locked In, comedietta, 1 act.....	2 2	196. Queerest Courtship (The), comic op	
85. Locked In with a Lady, sketch, 1 act.	1 1	cretta, 1 act	1 1
87. Locked Out, comic scene.....	1 2	132. Race for a Dinner, farce, 1 act....	10
143. Lodgers and Dodgers, farce, 1 act..	4 2	183. Richelieu, play, 5 acts.....	16 2
189. Leap Year, musical duality, 1 act...	1 1	38. Rightful Heir, drama, 5 acts.....	10 2
163. Marcoretta, drama, 3 acts.....	10 3	77. Roll of the Drum, drama, 3 acts....	8 4
154. Maria and Magdalena, play, 4 acts.	8 6	13. Ruy Blas, drama, 4 acts.....	12 4
63. Marriage at Any Price, farce, 1 act.	5 3	194. Rum, drama, 3 acts.....	7 4
39. Master Jones' Birthday, farce, 1 act.	4 2	195. Rosemi Shell, travesty, 1 act, 4	
7. Maud's Peril, drama, 4 acts.....	5 3	scenes.....	6 3
49. Midnight Watch, drama, 1 act.....	8 2	158. School, comedy, 4 acts.....	6 6
15. Milky White, drama, 2 acts.....	4 2	79. Sheep in Wolf's Clothing, drama, 1	7 5
46. Miriam's Crime, drama, 3 acts.....	5 2	37. Silent Protector, farce, 1 act.....	3 2
51. Model of a Wife, farce, 1 act.....	3 2	35. Silent Woman, farce, 1 act.....	2 1
184. Money, comedy, 5 acts.....	17 3	43. Sisterly Service, comedietta. 1 act..	7 2
108. Mr. Scroggins, farce, 1 act.....	3 3	6. Six Months Ago, comedietta, 1 act.	2 1
188. Mr. X., farce, 1 act.....	3 3	10. Snapping Turtles, duologue, 1 act..	1 1
169. My Uncle's Suit, farce, 1 act.....	4 1	26. Society, comedy, 3 acts.....	16 5
130. My Wife's Diary, farce, 1 act.....	3 1	78. Special Performances, farce, 1 act..	7 3
92. My Wife's Out, farce, 1 act.....	2 2	31. Taming a Tiger, farce, 1 act.....	3
193. My Walking Photograph, musical		150. Tell-Tale Heart, comedietta, 1 act..	1 2
duality, 1 act	1 1	120. Tempest in a Teapot, comedy, 1 act.	2 1
140. Never Reckon Your Chickens, etc.,		146. There's no Snake Without Fire,	
farce, 1 act.....	3 4	comedietta, 1 act.....	1 2
115. New Men and Old Acres, comedy, 3	8 5	83. Thrice Married, personation piece,	
2. Nobody's Child, drama, 3 acts....	8 3	1 act.....	6 1
57. Noemie, drama, 2 acts.....	4 4	42. Time and the Hour, drama, 3 acts..	7 3
104. No Name, drama, 5 acts.....	7 5	27. Time and Tide, drama, 3 acts and	
112. Not a Bit Jealous, farce, 1 act.....	3 3	prologue.....	7 5
185. Not So Bad as We Seem, play, 5 acts.14	3	133. Timothy to the Rescue, farce, 1 act.	4 2
84. Not Guilty, drama, 4 acts.....	10 6	153. 'Tis Better to Live than to Die,	
117. Not Such a Fool as He Looks, drama,		farce, 1 act.....	2 1
3 acts.....	5 4	134. Tompkins the Troubadour, farce, 1	3 2
171. Nothing Like Paste, farce, 1 act....	3 1	29. Turning the Tables, farce, 1 act....	5 3
14. No Thoroughfare, drama, 5 acts and		168. Tweedie's Rights, comedy, 2 acts..	4 2
prologue	13 6	126. Twice Killed, farce, 1 act.....	6 3
173. Off the Stage, comedietta, 1 act....	3 3	56. Two Gay Deceivers, farce, 1 act....	3
176. On Bread and Water, farce, 1 act...	1 2	123. Two Polts, farce, 1 act.....	4 4
90. Only a Halfpenny, farce, 1 act.....	2 2	198. Twin Sisters (The), comic operetta,	
170. Only Somebody, farce, 1 act.....	4 2	1 act.....	3 1
33. One too Many for Him, farce, 1 act.	2 3	162. Uncle's Will, comedietta, 1 act....	2 1
3. £100,000, comedy, 3 acts.....	8 4	106. Up for the Cattle Show, farce, 1 act.	6 2
97. Orange Blo-soms, comedietta, 1 act.	3 3	81. Vandyke Brown, farce, 1 act.....	3 3
66. Orange Girl, drama, in prologue		124. Volunteer Review, farce, 1 act....	6 6
and 3 acts.....	18 4	91. Walpole, comedy, 3 acts.....	7 2
172. Ours, comedy, 3 acts.....	6 3	118. Wanted, a Young Lady, farce, 1 act.	3
94. Our Clerks, farce, 1 act.....	7 5	44. War to the Knife, comedy, 3 acts...	5 4
45. Our Domestics, comedy farce, 2 acts	6 6	105. Which of the Two? comedietta, 1 act	2 10
155. Our Heroes, military play, 5 acts..	24 5	98. Who is Who? farce, 1 act.....	3 2
178. Out at Sea, drama in prologue and		12. Widow Hunt, comedy, 3 acts....	4 4
4 acts.....	16 5	5. William Tell with a Vengeance,	
147. Overland Route, comedy, 3 acts....	11 5	burlesque.....	8 2
156. Peace at Any Price, farce, 1 act....	1 1	136. Woman in Red, drama, 3 acts and	
82. Peep o' Day, drama, 4 acts.....	12 4	prologue.....	6
127. Peggy Green, farce, 1 act.....	3 10	161. Woman's Vows and Mason's Oaths,	
23. Petticoat Parliament, extravaganza,		4 acts.....	10 4
in one act.....	15 24	11. Woodcock's Little Game, farce, 2	4 4
62. Photographic Fix, farce, 1 act.....	3 2	54. Young Collegian (Cantab.), farce, 1	3 3



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